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ABSTRACT

A course in forming, decorating, glazing, and firing pottery is presented. Upon completion of the course, the student will be expected to be familiar with all terms and characteristics connected with pottery and ceramics, and he will be expected to be able to properly handle and form clay. Course content includes the history of clay handling, methods of clay handling, and the equipment and tools for clay handling. (CK)

ED 061 232

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

Art Education: CREATIVE CERAMIC ARTS 6681.13
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CREATIVE CERAMIC ARTS

Art Cft. 7 6681

Art Cft. 8 6682

Ceram. I 6687

Art Education

Written by Nora Swan
Louis Marinaccio

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

CREATIVE CERAMIC ARTS

Course enrollment 7-12

Course number:

Art Cft. 7	6681
Art Cft. 8	6682
Ceramic I	6687

Textbooks:

Kenny, John B., Ceramic Design
Philadelphia: Chilton, 1963

Long, Lois Culver, Ceramic Decoration
Indianapolis: The American Art
Clay Company, 1958

Advanced Training or Vocational Scheme

Pre-vocational

ACKNOWLEDGMENTS

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Nora Swan
Louis Marinaccio

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METHOD

Forming, decorating, glazing, and firing of pottery

COURSE DESCRIPTION

Course providing experience in forming, decorating, glazing, and firing of pottery. Various methods such as pinch, coil, slab and drape will be presented. Students will be encouraged to explore individual interest areas and develop sensitivity to the raw material, feeling for form, and concern for practicality or function.

No prerequisite necessary.

Competencies expected of the student upon completion of the behavioral objectives of this course in writing or orally will be to:

I. Definition and Background

-Define the term ceramics.
-Identify outstanding ceramics of the past.
-Compare the ceramics of prehistoric period to Pre-Columbian.
-Contrast the characteristics of the ceramic wares of the Ming Dynasty and the Golden Age of Greece.
-Display a knowledge of the basic kinds of ceramic art from the Ancient Near East.
-Identify the characteristics of Egyptian ceramic sculpture.
-Compare and contrast the ceramic art of India, China, Korea, and Japan.
-Identify and list the characteristics of the ceramic art of the classical world: Crete, Greece, Etrusca, and Rome.
-List the characteristics of the ceramic art and mosaics of Byzantium.
-Identify and list the characteristics of the ceramic art of the Renaissance in Europe.
-Identify and list the characteristics of the ceramic art of the American Indian.
-Identify outstanding contemporary ceramists.
-Differentiate between the outstanding ceramics of the past and contemporary ceramics.

II. Clay Handling

-List the characteristics of clay.
-Demonstrate the correct methods of handling clay.
-Demonstrate the process of wedging.
-Compare the process of wedging to kneading.
-Demonstrate the proper method of storing clay.
-List the equipment used in clay work.
-Demonstrate the proper use and care of the equipment.

III. Clay Forming

-Identify which objects are best suited for work in clay.
-List the elements of design as they apply to ceramic art.
-Construct simple forms.
-Develop a sensitivity for the feel and plasticity of the material.
-Mold open forms, pinch pots, fashion coils and experiment in various methods of construction.
-Create with clay with concern to the total organization of material, form, and idea.
-Create ceramics that retain an earthy quality.
-Demonstrate good craftsmanship with clay.
-List five methods of clay forming.
-Identify methods of forming.
-Differentiate between pinching and coil forming.
-Demonstrate the method of slab forming.
-Construct ceramics using the drape method.
-Construct ceramics using combinations of two or more methods.
-Construct pottery of uniform thickness throughout.
-Demonstrate the forming of handles and spouts.
-Demonstrate the welding of handles and spouts.
-Demonstrate the methods of forming lids.
-Demonstrate how to weld clay.
-Identify leather-hard clay.
-List the ceramic equipment necessary for clay forming.
-Demonstrate the proper use and care of the equipment.
-List the tools necessary to work in ceramics.
-Demonstrate the proper use of tools.
-Demonstrate the proper care of tools.
-Identify the tool and its use in ceramics.
-Demonstrate skill in the use of tools and materials.
-Demonstrate the ability to choose those tools best suited for the purpose.

IV. Decorating

-Create textures on flat surfaces.
-Design and decorate clay.
-Demonstrate techniques of decoration that enhance and fit the form.
-List and define methods of decorating clay.
-List characteristics of decorating methods.
-List the basic characteristics of wax resist and rubber resist.
-List and describe the various procedures employed in mishima, satsuma, slip painting, and slip trailing.
-List three methods of texturing pottery through impressing.
-Demonstrate the use of overglaze, underglaze, and engobe.
-Describe the process of spraying, stenciling, incising, and stamping.
-Demonstrate the procedures for sgraffito, terra sigillata, inlay, applique, and embossing.
-Demonstrate the functional use of gloss, semi-matt, and matt glazes.
-Create ceramics using the various methods of decoration.
-List the tools best suited for wax resist and rubber resist.
-List the tools for mishima, satsuma, slip painting, slip trailing, terra sigillata, and engobe.
-List the tools used in embossing, stamping, and texturing.
-List the tools used for incising, sgraffito, carving, and impressing.
-List the tools for applique, sprigging, spraying, and stenciling.
-Identify basic ceramic materials used in decorating.
-Exhibit a working knowledge of decorative techniques as employed by contemporary ceramists.
-Exhibit a working knowledge of material, form, and surface treatment in clay as created by the following contemporary ceramists: Bernard Leach, Gertrude and Otto Natzler, Marguerite Wildenhain, Sheldon Carey, Robert Turner, Peter Voulkos, and Lyle Perkins.

V. Glazing

-Define the term glaze.
-Demonstrate the application of glaze by the processes of dipping, pouring, brushing, and spraying.
-Demonstrate the use of combining methods of glazing.
-List the characteristics of the following glazing methods: dipping, pouring, brushing, and spraying.
-Exhibit a working knowledge of using glaze to enhance the natural earthy quality of clay.
-Demonstrate the proper handling of unglazed and glazed pottery.
-Demonstrate the process of glaze application as it refers to dry-footing processes.
-Demonstrate the process of preparing and handling bisque ware in preparation for glazing.
-Contrast the process of brushing glaze and spraying glaze.
-Compare dipping to pouring glaze.
-Identify and define four basic functions of glaze.
-List and identify three basic types of glazes.
-Apply glazes properly.
-Solve the problem of glaze which has become unworkable due to settling or caking.
-Prepare glazes which fit the clay body.
-Create a series of test tiles intended for the pre-testing of ceramic glazes.
-Demonstrate the various effects that can be achieved in glazing by retaining some of the natural clay body.
-Display a knowledge of glazing as it relates to the form and color of the pottery.
-Demonstrate the process of mixing prepared glazes.
-Explore and analyze glaze results.
-List the equipment used for glazing.
-Demonstrate the proper use and care of the equipment.
-List the tools used in glazing.
-Demonstrate the proper use and care of tools used in glazing.
-List the types of glazes.
-Identify and describe the qualities of low-temperature glazes.
-Identify and describe the qualities of high-fired glazes.
-Identify and describe middle-temperature glazes.

-Compare and contrast the characteristics of low-temperature glazes, middle-temperature glazes, and high-fired glazes.
-List and identify the four basic glaze textures: transparent, opaque, gloss, and matt.
-List the characteristics of the four basic glaze textures: transparent, opaque, gloss, and matt.
-Exhibit a working knowledge of glaze texture through analysis of works of contemporary ceramists.
-Identify and describe glaze flaws due to defects in the clay body.
-List glaze defects due to glaze composition.
-Identify and describe glaze defects due to glaze composition.

VI. Firing Ceramic Wares

-Demonstrate the proper procedure for drying pottery.
-Define the term "bone dry."
-Become familiar with the kiln manual.
-Demonstrate the procedure for stacking the kiln for bisque firing and glaze firing.
-List the equipment necessary for firing the kiln.
-Define the term "kiln."
-Demonstrate the process of applying kiln wash.
-List two methods of measuring and controlling kiln temperature.
-Differentiate between pyrometric cone and pyrometer.
-Demonstrate the process of measuring kiln temperature.
-Demonstrate the process of removing ware from kiln.
-List and identify at least six defects due to improper firing.
-List and identify glaze defects caused by improper cooling of the kiln.
-Identify and analyze firing defects due to poor construction of ceramic ware.
-Differentiate between flaws caused by overfiring and underfiring of glaze.

COURSE CONTENT

I. Definition and Background

A. Historical

1. Prehistoric
2. Egyptian
3. Ancient Near East
4. Asia: (India, China, Korea, and Japan)
5. Classical: (Crete, Greece, Etrusca, and Rome)
6. Byzantium (Rome)
7. Islam
8. Pre-Columbian
9. Renaissance in Europe

B. Contemporary

II. Clay Handling

A. Methods of handling clay

1. Wedging
2. Kneading
3. Conditioning
4. Storing

B. Equipment and tools

1. Wedging boards with cutting wire and canvas
2. Pug mill (optional)
3. Large heavy-duty cans and crocks
4. Plaster bats
5. Natural sponges
6. Flexible rubber

III. Clay Forming

A. Methods of forming

1. Pinch
2. Coil
3. Slab
4. Drape
5. Combined methods

B. Equipment and tools

1. Setstone bat - 8 inch
2. Sheepswool sponge
3. Damp box
4. Polyethylene plastic bags
5. Aluminum modeling decorating wheel - 7 inch head
6. Boxwood modeling tool - 6 inch length
7. Boxwood wire modeling tool - 8 inches
8. Fettling knife
9. Flexible scraper - 2" x 4" half moon
10. Finishing rubber 2-1/8" x 3-1/2"
11. Metal dividers or compass
12. Metal or wooden calipers

IV. Decorating

A. Methods of decorating

1. Incising
2. Sgraffito
3. Carving
4. Embossing
5. Stamping
6. Texturing
7. Stenciling
8. Wax resist
9. Mishima
10. Satsuma
11. Slip painting
12. Slip trailing

13. Spraying
14. Terra Sigillata
15. Impressing
16. Applique
17. Sprigging
18. Excising
19. Slips and engobes
20. Inlay
21. Underglazes
22. Underglaze crayons
23. Rubber resist
24. Semi-matt
25. Overglazes
26. Matt

B. Materials for decorating

1. Tools
   a. decorating wheel
   b. slip trailers
   c. plastic bags
   d. large round or flat brushes for glaze and slip application
   e. bamboo brushes, large and medium for wax resist and other use
   f. small pointed brushes for detail
   g. flexible scraper, half-moon shape
   h. Steel plaster and clay modeling tools for sgraffito, blending, incising, scraping, etc.
   i. elephant ear sponge
   j. professional boxwood tool
   k. Steel loop modeling tool
   l. fettling knife
   m. pencils and india ink
   n. plastic water container
2. Consumable materials
   a. slip
   b. plaster of paris
   c. engobes

d. stencil paper
e. wax resist
f. rubber resist
g. underglaze
h. overglaze
i. gloss
j. semi-matt
k. matt

V. Glazing

A. Methods of glazing

1. dipping
2. pouring
3. brushing
4. spraying

B. Equipment and tools

1. glazing bowl
2. pitcher
3. two sticks
4. mesh metal sieve
5. metal glaze tong
6. glaze brushes - soft hair, flat - 1/2" to 1"
7. ceramic spray booth with exhaust fan, stand, and filter
8. sprayer outfit with gun-compressor
9. 120 mesh sieve

C. Types of glazes

1. low-temperature glazes
   a. alkaline glazes
   b. lead glazes
2. Middle-temperature glazes
   a. bristol glazes
3. high-fired glazes
   a. stoneware glazes
   b. porcelain glazes

D. Glaze textures

1. Transparent
2. Opaque
3. Gloss
4. Matt

E. Glaze defects

1. Defects due to clay body
   a. pinholes and bubbles
   b. sandpaper surface
   c. blistering
2. Defects due to application
   a. blisters and pinholes
   b. scaly surface
   c. running
   d. chipping
   e. dryness
   f. cracking
   g. bubbles and blisters
3. Defects in glaze composition
   a. shivering
   b. crazing
   c. dull surface on gloss glaze
   d. crawling
   e. pinholes and bubbles

VI. Firing Ceramic Ware

A. Preparing ware for firing

1. Drying
   a. storing (drying cabinet)
   b. bone dry

B. Procedure for firing kiln

1. Familiarizing with kiln manual
2. Applying kiln wash
3. Stacking kiln for bisque firing
4. Stacking kiln for glaze firing

5. Measuring and managing kiln temperature
   a. cones
   b. pyrometer
6. Following firing schedule
7. Following cooling schedule
8. Removing ware from kiln

C. Defects due to improper firing

1. Shattering
2. Cracking
3. Warping
4. Blistering
5. Pinholing
6. Glaze crawling
7. Melting
8. Crazing

EVALUATION

It is essential to establish a criteria for evaluating the progress of the student in an art experience. Evaluation in ceramic art cannot be rigid to the extend that it will inhibit creative expression. Creativity is unique and personal.

The product itself cannot be evaluated without taking into consideration the process the student experienced from inception to completion. In addition, evaluation must include evidence of the growth of the individual in relation to his attitude, interest, ability to complete a project, how well he can use his past experience toward problem solving, respect for his own ability and the rights of others.

Evaluation is of vital importance to the student's development. It helps to determine the growth of the student so that the teacher can further motivate and guide the student toward his fullest self-development, creativity, and aesthetic growth.

The criteria established for evaluation will vary due to individual differences among students and teachers. Each teacher must determine his own goals and formulate standards

for evaluation always keeping in mind that evaluation must be positive as well as constructive.

The following are some suggestions in setting up a criteria for evaluation:

1. Has the student learned to evaluate his own pottery as well as that of others with consideration to the sensuous quality of the clay, form, and content?

2. Has the student designed the entire object with an awareness of space, form, movement, order, relationship of parts to the whole, and good color organization?

3. Has the student expressed his ideas creatively in the media in an original and meaningful way?

4. Has the student developed a sensitivity to the material?

5. Does the student express his ideas and individuality in clay?

6. Has the student become aware that texture results from an interaction of the clay and the tools?

7. Is the student aware of the difference between tactile and visual textures?

8. Has the student become sensitive to the expressive qualities of the different clay materials and tools?

9. Is the student aware that improper use of material and tools results in poorly constructed forms?

10. Is the student aware that variety can add interest to forms but too much can destroy it?

11. Does the student react empathically to clay in terms of three-dimensional forms?

12. Is the student familiar with good ceramic art of the past and present?

13. Is the student able to identify from contemporary ceramists the ways in which the craftsmen manipulate their tools and materials?

14. Has the student developed good work habits?

15. Has the student's behavior outside the art class improved as a result of his art experience?

16. Has the student developed a respect for his personal ability?

17. Has the student developed a respect for the rights of others?

18. Has the student acquired increased efficiency in handling materials and tools?

19. Has the student developed the ability to carry the project through to completion?

20. Has the student learned the firing process and how to use it to its fullest advantage?

21. Has the student developed good craftsmanship and yet retained the natural qualities of the clay?

22. Has the student learned to form pottery correctly so it does not warp or crack?

23. Is the product suited for the purpose for which it was made?

24. Does it incorporate the principles of good ceramic design?

25. Is the product the one best suited for work in clay?

26. Is the product well constructed?

27. Does the product indicate individuality and expressive quality?

28. Does the glaze fit the form?

29. Has the student improved in attitude, interests, and development of technical skills?

RESOURCES FOR PUPILS

Suggested Texts

Kenny, John B, Ceramic Design. Philadelphia: Chilton, 1963.

Long, Lois Culver, Ceramic Decoration. Indianapolis: The American Art Clay Company, 1958.

Suggested References

General

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SUGGESTED PERIODICALS FOR PUPILS

Ceramics Monthly
Box 4548
Columbus, Ohio 43212

Craft Horizons
29 West 53rd St.
New York, N.Y. 10019

School Arts
50 Portland St.
Worcester, Mass. 01608

Design Quarterly
1710 Lyndale Ave.
Minneapolis 3, Minn.

SUGGESTED PLACES TO VISIT

Grove House School of Art
3496 Main Highway
Coconut Grove, Fla. 33133

Sandpiper
2924 Florida Ave.
Coconut Grove, Fla. 33133

Village Corner Gallery
1136 South Dixie Highway
Coral Gables, Fla.

Lowe Art Museum
1301 Miller Drive
Coral Gables, Florida

Miami Art Center
7867 North Kendall Drive
Kendall, Florida

SUGGESTED PLACES TO VISIT -- Continued

Ceramic League of Miami
7867 North Kendall Drive
Kendall, Florida

Miami Museum of Modern Art
381 N. E. 20th Street
Miami, Florida

Grove House Gallery
3496 Main Highway
Coconut Grove, Florida

Museum of Science-Planetarium
3280 South Miami Avenue
Miami, Florida

Fairchild Tropical Garden
10901 Old Cutler Road
Coral Gables, Florida

Fantastic Gardens
9550 S.W. 67th Avenue
Miami, Florida

Miami Seaquarium
Rickenbacker Causeway
Virginia Key, Florida

Crandon Park Zoo
Key Biscayne, Florida

Scholastic Art Awards Exhibition
Burdine's Department Store
22 E. Flagler Street
Miami, Florida

Miami Studio Shop
2363 W. Flagler Street
Miami, Florida

Bass Museum of Art
2100 Collins Avenue
Miami Beach, Florida

SUGGESTED PLACES TO VISIT -- Continued

Japanese Gardens
MacArthur Causeway
Miami, Florida

Vizcaya Art Museum
3251 South Miami Avenue
Miami, Florida

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Suspensky, Thomas G., Ceramic Art in the School Program. Massachusetts: Davis, 1968.

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APPENDIX

SUGGESTED MEDIA RESOURCES FOR PUPILS
AND TEACHERS

Film Strips

American Crafts Council
Research and Education Dept.
29 West 53rd Street
New York, N.Y. 10019

Contemporary Ceramics
U.S.A., 1966

Forms from the Earth:
1000 Years of Pottery in
America 1962

Scholastic Film Strips
906 Sylvan Avenue
Englewood Cliffs, N.J. 07632

Art by Talented Teen-
Agers - 1970: Sculpture
and other Three-Dimensional
Art

Art by Talented Teen-
Agers - 1969: Sculpture
and other Three-Dimensional
Art

Art by Talented Teen-
Agers - 1968: Sculpture
and other Three-Dimensional
Art

Art by Talented Teen-
Agers - 1967: Sculpture
and other Three-Dimensional
Art

Art by Talented Teen-
Agers - 1961-1966:
Sculpture and other Three-
Dimensional Art

Collected Works of Teen-
Age Art - Sculpture and
other Three-Dimensional Art

American Crafts Council
Research and Education Dept.
29 West 53rd Street
New York, N.Y. 10019

Slides

F6 Three Ceramists: Gronborg/Leedy/ Williams, 1969 - Ceramic sculpture from one-man exhibitions at M.C.C.

C14 Young Americans, 1969 - Winning entries in all craft media from the national competition of this title sponsored by the American Crafts Council

C9 Objects Are . . .?, 1968 An exhibition which sought to question the nature of objects. Covers work by 42 craftsmen in various media.

C7 Ceramics of Maija Grotell, 1968 - Pottery by the head of the Department of Ceramics at Cranbrook Academy of Art from 1938-1966.

B14 Craftsmen U.S.A. '66 - National Merit Awards in a competition sponsored by the American Crafts Council; covers all craft media.

B1 The American Craftsmen, 1964 - 30 craftsmen and their work in clay, metal, wood, and textiles.

°Slides

A14 Forms from the Earth, 1000 Years of Pottery in America, 1962 - A summary view of pottery in America up to 1961.

A13 Young Americans, 1962 - Winning entries in all craft media from the national competition of this title sponsored by the American Crafts Council.

A6a Katherine Choy, 1961 - Pottery from a retrospective exhibition at M.C.C.

F11 General Ceramics, 1960 - Functional and sculptured ceramics by contemporary American craftsmen.

D5 Contemporary Ceramics U.S.A., 1966 - Works by 77 American Craftsmen.

D6 General Ceramics, 1963 - Work of the early 1960's by American craftsmen.

F4 Objects U.S.A., 1969 - A selection of work in all media from the Johnson Collection of Contemporary Crafts.

B12 Folk Art of North India, 1966 - Ceramics, embroidery, appliqué, and jewelry from North India.

Slides

C10 Salt Glaze Kiln: building/ firing, 1969 - Construction and firing at the Byron Temple Studio; Script gives additional information on materials and techniques.

B9 The Raku Process, 1969 - Paul Soldner photographed as he fires pottery by the raku process.

Prothmann Associates, Inc.
2795 Milburn Avenue
Baldwin, New York 11510

Contemporary Ceramics - a survey 1946-1964 from prize-winning entries in National and International Exhibits at the Everson Museum of Art, Syracuse, New York.

International Ceramic Exhibitions, 1958.

Portfolios

American Art Clay Co., Inc.
4717 West 16th Street
Indianapolis, Indiana 46227

Throwing a Cylinder

Professional Publications, Inc.
Box 4548
Columbus, Ohio 43212

Ceramic Art in America

RESOURCES FOR TEACHERS

Films

Bailey Films, Inc.
6509 Longpre Avenue
Hollywood, California 90028

Clay Craft

Creative Ceramics:

Creating with Clay

Using the Banding Wheel

Potter's Wheel as a Tool

Beginning Wheel Techniques

Basic Wheel Forms

Art Institute of Chicago
Chicago, Illinois

The Nature of Clay

Earth, Fingers, and Fire

Coil, Slabs, and Space

Combining Clay Forms

The Student as Artist with Clay

Audio-Visual Center
Indiana University
Bloomington, Indiana

Craftsmanship in Clay:

Simple Slab Methods

Throwing

Glaze Application

Kiln Stacking and Firing

Decoration

Mold Making

RESOURCE PEOPLE

Ceramic League of Miami

Virginia L. Davis

Edmund O. Weyhe

Chili Emerman

Barbara Garrett

Geri Popenoe

Marilyn Sherwood

Lynn Glatstein

Natalie B. Linder

Janel Lund

Juanita May

Genevieve McCrea

Marie Furman

Mary Grabill

Elinor Jensen

Inga Lukat

Chris Rosean

Richard Bugdal

Jean Guthrie

Josephine Kamp

Carol King

Evelyn C. Smiley

Fran Williams

Irene Batt

Dorothy Bosco

Marcy Dunn

Nettie Wintie

Edythe Powell

Virginia C. Stemples

Mary J. Acosta

Edna De Line

Jacquelyn Ferguson

Henry Gordon

Lillian H. Stoff

Terry Weinberger

Joy Lindskold

Davi Justi

Janet Festinger

PERIODICALS AND PROFESSIONAL JOURNALS FOR TEACHERS

Ceramic Age
9 Chester Building
Cleveland 14, Ohio

Ceramic Industry
5 S. Wabash Avenue
Chicago 3, Illinois

Ceramic Data Book
Industrial Publications
5 S. Wabash Avenue
Chicago 3, Illinois

Ceramics Monthly
Box 4548
Columbus, Ohio

Journal of the American
Ceramic Society
Columbus, Ohio

Journal of the National Council on
Education for the Ceramic Arts
Room 132
Fine Arts Building
University of Illinois
Champaign, Illinois

Journal of the National Art Education
Association
1201 Sixteenth Street
N.W., Washington, D.C.

Craft Horizons
29 West 53rd Street
New York, N.Y.

School Arts
50 Portland Street
Worcester, Massachusetts

Design Quarterly
1710 Lyndale Avenue
Minneapolis 3, Minnesota

SUPPLIERS:

Clays, Kilns, and Equipment

Newton Pottery Supply Co.
Newton, Massachusetts

Norman Ceramics Co., Inc.
225 Mamaroneck Avenue
Mamaroneck, N.Y.

Craftools, Inc.
401 Broadway
New York, N.Y.

Stewart Clay Co., Inc.
133 Mulberry Street
New York, N.Y.

Cedar Heights Clay Co.
50 Portsmouth Road
Oak Hill, Ohio

Harrop Ceramic Service
347 East 5th Avenue
Columbus, Ohio

W. H. Fairchild
712 Centre Street
Freeland, Pennsylvania

O. Hommel Co.
209 Fourth Avenue
Pittsburgh, Pennsylvania

Kentucky-Tennessee Clay Co.
Mayfield, Ohio

U.S. Stoneware Co.
Akron, Ohio

A. D. Alpine, Inc.
11837 Teale Street
Culver City, California

Advanced Kiln Co.
2543 Whittier Boulevard
Los Angeles, California

Garden City Clay Co.
Redwood City, California

Western Ceramic Supply Co.
1601 Howard Street
San Francisco, California

Western Stoneware Co.
Monmouth, Illinois

American Art Clay Co.
4717 West 16th Street
Indianapolis, Indiana

Denver Fire Clay Co.
3033 Black Street
Denver, Colorado

Van Howe Co.
1185 South Cherokee Avenue
Denver, Colorado

Miami Studio Shop
2363 W. Flagler Street
Miami, Florida

PROFESSIONAL SCHOOLS, UNIVERSITIES, AND WORKSHOPS SPECIALIZING IN POTTERY

Troy State College
Troy, Alabama

Northern Arizona University
Flagstaff, Arizona

Arkansas Arts Center
School of Art and Drama
MacArthur Park
Little Rock, Arkansas

University of California
Department of Design
234 Wurster Hall
Berkeley, California

University of California
Davis, California

Mills College
Oakland, California

San José State College
San José, California

California College of Arts & Crafts
5212 Broadway at College Avenue
Oakland, California

Pond Farm Pottery
Gureneville, California

University of Colorado
School of Art
Denver, Colorado

The Corcoran School of Art
17th St. at New York Ave., N.W.
Washington, D.C.

Georgia State College
33 Gilmer Street, S.E.
Atlanta, Georgia

School of the Art Institute of Chicago
Michigan at Adams
Chicago, Illinois

University of Illinois
College of Fine & Applied Arts
143 Fine Arts Building
Urbana, Illinois

Indiana University
Fine Arts Building
Bloomington, Indiana

Indiana State University
Terre Haute, Indiana

Wichita Art Association
9112 East Central
Wichita, Kansas

Louisville Art Center School
2111 South First Street
Louisville, Kentucky

Newcomb College Art Department of
Tulane University
New Orleans, Louisiana

Haystack Mountain School of Crafts
Deer Isle, Maine

Boston Museum School
230 Fenway
Boston, Massachusetts

Plymouth Pottery
42 Summer Street
Plymouth, Massachusetts

Cranbrook Academy of Art
55 Lone Pine Road
Bloomfield Hills, Michigan

Rochester Art Center
320 East Center
Rochester, Minnesota

University of Missouri
Department of Art
Columbia, Missouri

University of Montana
Art Department
Missoula, Montana

University of New Hampshire
Department of the Arts
Durham, New Hampshire

Newark Museum of Art
43-49 Washington Street
Newark, New Jersey

State University of New York
College of Ceramics
Alfred University
Alfred, New York

Brooklyn Museum Art School
Eastern Parkway
Brooklyn, New York

Craft Students League
840 Eighth Avenue
New York, N.Y.

Greenwich House Pottery
16 Jones Street
New York, N.Y.

The New School for Social Research
66 West 12th Street
New York, N.Y.

Clay Art Center
40 Beech Street
Port Chester, L.I., New York

School for American Craftsmen
Rochester Institute of Technology
65 Plymouth Avenue, South
Rochester, New York

Syracuse University
School of Art
309 University Place
Syracuse, New York

Penland School of Crafts
Penland, North Carolina

Cleveland Institute of Art
11141 East Boulevard
Cleveland, Ohio

Ohio University
Athens, Ohio

Millersville State College
Millersville, Pennsylvania

Rhode Island School of Design
Providence, Rhode Island

Museum School of Art of Houston
1001 Bissonnett
Houston, Texas

Stout State University
Menomonie, Wisconsin

Wisconsin State University
River Falls, Wisconsin

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